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Editorial

THE NASHVILLE MEETING

The fourth annual meeting of the Classical Association of the Middle West and South was held at Nashville on April 17 and 18. In the number of those present, the quality of the papers, and the efficiency of the local committee the meeting equaled any that has yet been held.

Of the papers, summaries of which have already been published in the *Journal*, we cannot speak in detail. They ranged from second-year Latin to problems for original research. Their general average was distinctly high: the subjects were important, the treatment carefully thought out, and the papers well presented. Should any criticism be made, it would probably be that in the elaboration of their own views some of the speakers or readers showed a tendency to forget the other side of the question. This was especially noticeable in those papers which dealt with methods of teaching. Those who favored a rigid grammatical training were inclined to disparage unduly the claims of those who believe in the use of archaeological and other illustrative material, while those who advocated a broader outlook seemed to forget the necessity of accuracy in forms and constructions. Both sides of the study are good and each has its place. In the earlier part of the course, as it seems to us, the chief emphasis should be laid upon the purely linguistic side. A strict training in forms and syntax is absolutely essential. On the other hand, as the student advances, more and more illustrative material can be used with advantage, and more and more of the literary and historical background of the author or subject can be painted in.

The admirable arrangements made for the thorough discussion of each paper were successfully carried out. The plan demonstrated its usefulness and will, we hope, be adopted by subsequent programme committees. So far as we observed, there is but one danger in the system, namely that the discussion may become too long and go too deeply into the minutiae of the subject. Leaders of the discussion should be assigned only a few minutes and should be kept by the chairman within their time and within their subject. Otherwise, no matter how good the papers or the discussions are, there is danger of the sessions becoming congested and the programme disorganized.

The address on "Classical Training" by the Hon. Eben Alexander was a skilful presentation of the strongest arguments that can be made for the study of the classics. The broad lines upon which the speaker treated his subject and some unusually happy quotations and shrewd comments upon them combined to make the address a particularly felicitous one.

The thanks of the Association are due to the local universities and to the Woman's Association of the University of Nashville for their kindness in providing so amply for the entertainment of the visiting members. After Dr. Alexander's address on Friday afternoon a reception was held in the Parthenon, and on Saturday a luncheon, almost dangerous as a precedent in its gastronomic excellence, was given in the Ewing Gymnasium of the University of Nashville.

Professor A. T. Walker, of the University of Kansas, was elected president; Professor E. D. Wright, of Lawrence University, Appleton, Wis., first vice-president; Professor T. C. Burgess, Bradley Polytechnic Institute, Peoria, Ill., secretary-treasurer. The names of the other officers of the Association and the names of the new states admitted are given on the third page of the cover of this number. Two important resolutions—one dealing with the formation of state sections in the Association, the other recommending the appointment of a commission to formulate the aims and purposes of classical studies—were presented by Professor F. C. Eastman of the University of Iowa, and adopted. The details of these resolutions will be discussed in the next number of the *Journal*.

THE ORIGINALITY OF LATIN LITERATURE

BY CHARLES KNAPP
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From the revival of learning till the end of the last century [said Mr. Sellar in 1889¹] the poets of ancient Rome, and especially those of the Augustan Age, were esteemed the purest models of literary art, and were the most familiar exponents of the life and spirit of antiquity. . . . Perhaps no other writers, during so long a period, exercised so powerful an influence, not on literary style and taste only, but on the character and understanding, of educated men in the leading nations of the modern world.

Even a superficial knowledge of the great humanistic movement, especially as it presents itself in Italy, and of the development of the literatures of modern Europe will show us how entirely true Mr. Sellar's words are. Yet the overwhelming respect and precedence once accorded to the writers of ancient Rome has within comparatively recent times yielded in many quarters to far different feelings.

Of this change let us take a single example, the case of Vergil. For brevity we may confine our consideration of the world's attitude toward Vergil to an examination of the reception accorded to the *Aeneid*.

The *Aeneid* was published after Vergil's death in 19 B. C. Its success was immediate and lasting. Within a decade the *Aeneid* was quoted by Latin writers as familiarly as acknowledged masterpieces of our own literature are quoted today. Three inscriptions on the walls of Pompeii give part of the first verse of the poem; on yet another wall we find part of the first verse of the second book. In the baths of Titus at Rome some one scratched the words, *Tantae molis erat*. In 1891 there were discovered at Pompeii two medallion portraits, one of Vergil, one of Horace. Before Vergil lies a copy of Homer, before Horace a volume bearing the name of Sappho; clearly from the very outset Horace and Vergil were associated in the minds of the Romans as the great lyric and the great epic poet of Rome. In

¹ *Roman Poets of the Republic*, p. 1.

far-off Tunis a mosaic tablet has been found which represents Vergil as composing the *Aeneid*.

With the lapse of time Vergil's fame became ever more secure. His writings were imitated by numerous poets; they influenced profoundly, also, the whole subsequent development of Latin prose, even the prose of Livy and Tacitus. Almost at once the *Aeneid* became the leading textbook of Roman schools; Juvenal draws a spirited picture of boys in school in the early morning, bending over copies of Vergil and Horace black with the smoke of the lamps by which they are trying to read.¹ A textbook the *Aeneid* continued to be, even throughout the Middle Ages, not merely in the more elementary fields of grammar and literature, but in the higher fields of rhetoric, philosophy, and advanced scholarship in general. Through this use of his poem Vergil gained a reputation for profound learning and became in time a final authority in all departments of human wisdom. His works were regarded not simply as a storehouse of information concerning the past, but as a depository of the secrets of the future. Nor was the enthusiastic study of his works confined to heathen writers; his poems were more read and loved by the leading men of the church than those of any other non-ecclesiastical writer.

With the revival of learning Vergil's place in the world of culture became, if possible, even larger and firmer. Dante's relation to Vergil is well known. Ariosto, in his *Orlando Furioso*, and Tasso, in his *Jerusalem Delivered*, both show deep traces of Vergilian influence. The Portuguese poet Camoens, in writing a history of Portugal in epic form, took Vergil as his model. Voltaire lauded Vergil to the skies, claiming that the second, fourth, and sixth books of the *Aeneid* are greatly superior to all the products of Greek poetry. Burke had constantly at his elbow a ragged Delphin Vergil. From the time of Chaucer to the present day it would be hard to name an English poet whose writings have not been more or less influenced by Vergil; one thinks here especially of Spenser, Milton, and Tennyson.

"This unbroken ascendancy of eighteen centuries . . . is as great a fortune as that which has fallen to the lot of any writer."² One might suppose that all men would agree, always, that such a

¹ Juvenal vii. 225-27.

² Sellar *Virgil*, p. 69.

reputation, maintained so long, not only among the poet's own countrymen but also among men of different nations, of widely different training and ideals, would have been impossible unless there were in Vergil some catholic excellence, depending not merely on trained accomplishment but on original gifts of a high order; what else, we may well ask, could have united so many diversely constituted minds of the highest capacity in a common sentiment of veneration?¹

Yet there have not been lacking, especially within the last hundred years or so, those who have asserted that this admiration of Vergil was without foundation, who have refused to see in him any merits beyond those of form and finish. In France and Italy, indeed, the spell of Latin literature is yet potent; pride of descent, if nothing else, would keep alive there deep affection and admiration for things Latin. In England, too, tradition and conservatism have to a large extent accomplished the same results. In Germany the case has been different. A German, Niebuhr, was among the first in modern times to decry Vergil;² he repeatedly spoke in severe terms of the *Aeneid*.

Since Niebuhr's time many an echo of his words has been heard in Germany and England. About the time of the publication of Niebuhr's *History of Rome* Coleridge was a student in Germany, at Göttingen; his studies were devoted mainly to philosophy, but his mind was keenly alive to impressions from all sources. Through his writings and even more through his conversations he made German ideas current in England. In his *Table Talk* he says: "If you take away from Vergil his diction and metre, what do you leave him?" Carlyle, deep in the studies which resulted in his life of Schiller (1822-30), spoke disparagingly of Vergil and Horace both, holding that to a mind like Schiller's the matter of their writings must have appeared frigid and shallow. Even Conington speaks of Vergil as an epic poet in somewhat hesitant terms.

In Germany itself the disparagement of Vergil has been even more pronounced. Mommsen describes Ennius' *Annales* as the first example of "that changeling compound of epos and history which

¹ *Ibid.*, p. 69.

² For a very acute explanation of the criticism to which Vergil was subjected in ancient days see Professor Sihler's suggestive paper, "The *Collegium Poetarum* at Rome," *American Journal of Philology* XXVI. 1-21, especially 17-18.

from that time up to the present day has haunted (literature) like a ghost, unable either to live or to die;" in this work, he adds, Ennius fell farthest short of his aims. Finally, after admitting that the *Annales* was venerated by the Romans from generation to generation, he says, "if anyone is disposed to wonder at this, he may recall the analogous phenomena in the successes of the *Aeneid*, the *Henriad*, and the *Messiad*." A strange juxtaposition, surely, especially for one who, as another German critic has said, understood Roman life as no one did or could before him! Bernhardt, in his *Geschichte der römischen Litteratur* (1871), brought together a formidable list of German critics and commentators unfavorable to the *Aeneid*. Teufel¹ says: "On the whole, whoever compares Vergil with his unapproached and unapproachable model, Homer, will find him sadly wanting in the creative and inventive faculty, fresh resource, simplicity, and vivacity."

How are we to account for German dissent from the conclusions previously reached concerning Vergil and still maintained where German influence in matters of taste and scholarship is not supreme? To this question a fresh answer was made by a German, F. Leo, in an address delivered in 1904 at Göttingen on "Die Originalität der römischen Litteratur."² Leo's position is in effect this, that the reduction of Latin to the ranks is due to the rise of the science of philology, a science which took Greek as well as Latin into account. When, says Leo, after the middle of the eighteenth century, Homer and Greek poetry in general began to dominate the reborn literature of Germany, the Romans had to retire and leave the field to their own old masters. In science, too, the hour of Greece was come. Historical philology, which in Germany stood in close relation to the newer national literature, went back to the very roots of ancient life and necessarily concerned itself with the finest extant illustrations of that life, the literature, art, etc., of Greece. Again, the spheres of Roman life with which philology first concerned itself were those of history and law. Ritschl, Lachmann, Madvig first made the artistic literature of Rome the central theme of philological study,

¹ § 288, 3.

² Heinze, in his inaugural address as professor of Latin at Leipzig in 1907, laid down views similar to those expressed by Leo; see *Jahrbücher* for 1907.

but even their work had its limitations, for they were concerned with the form, not with the content of Latin literature.

Thus, says Leo, little by little the criterion for the right judging of Latin literature was lost. For the general literary consciousness Latin lost its value, because men studied Latin with minds largely Grecized. Mommsen sketched with masterly hand the course of Latin literature, but he did not treat the poets of the Augustan Age. Further, since he condemned Cicero the statesman, he condemned Cicero the writer as a mere combiner of words. Since Cicero was thus deposed from his high estate, how could the lesser writers maintain their places of honor?

Even where the judgment was not wholly upset, continues Leo, it wavered like reeds in the wind. Hermeneutical science showed in detail the models of the famous Roman poets; the search for sources showed that these poets had often taken their materials at second or even at third hand. By consequence the writers of ancient Rome came to be viewed merely as scientific material. The schools devoted themselves to a narrow circle of authors, and these have been buried beneath a weight of erudition which stifles instead of stimulating the aesthetic sense.¹

The gravest item in the indictment against the Romans is that they lack originality. How far is this charge justified? In seeking to answer this question we may pursue two lines of inquiry. First, we may ask and answer another question, Did the Romans by themselves, uninfluenced by the Greeks, make any progress at all in matters literary? Secondly, we must trace the course of the literature which, as we know, sprang into being after Greek influence had made itself felt in their national life.

That the Romans, if left to themselves, would have made progress in oratory and in history, is, I think, conceded on all sides. They had the oratorical gift, they had the historical instinct. It is worth while to remember here that the father of Latin prose, Cato the Censor,

¹ There is little new in Leo's presentation. It is interesting and important, however, because it comes from a German pen; an indictment of German philological methods as applied to the interpretation of the literary masterpieces of Rome, drawn, as this is drawn, by one of the foremost scholars of Germany, is an event of no mean importance. It is still more interesting and instructive to see Heinze range himself by the side of Leo; see above, p. 254.

wrote a history. Roman tradition, further, declares that much progress had been made in the evolution of the drama in Italy before the day of close and continuous contact of Romans with Greeks. I am aware that this Roman tradition has been vigorously challenged both in Germany and in this country. I think I may claim to have read with care and to have pondered long all important contributions to the controversy; I declare myself without reservation in favor of the tradition as against the destructive criticism of modern times. This is not the place to argue the matter; I hope to consider the whole subject in detail at another time.

Considerations of what might have been are notoriously unprofitable. I shall leave this part of my subject by remarking that it is my own conviction that, had the Romans never come into contact with the Greeks, they would have developed for themselves a thoroughly respectable literature. I cannot forbear to quote certain words of Professor Abbott, which form part of a review of Bücheler's *Carmina Epigraphica*:

Here, indeed, the likes and dislikes, the religious beliefs and the practical philosophy of the common people are revealed. We come near to the heart of the people, and reading these poems, rude as many of them are, one cannot help feeling that the real inspirations of the Romans rarely found expression in classical literature. We are told constantly of the debt which Rome owes to Greece, and the Latinist is too inclined to bow his head in humble acquiescence; but he forgets that Greece inflicted upon Rome an irreparable injury in turning her from the path her genius had marked out for her, and in preventing her from developing an essentially national art and literature.¹

Let us turn now to the artistic literature, to that literary development which was due to the precept and example of Livius Andronicus. Here we must always remember that for us there is but one truly original literature, that of ancient Greece. To Greece the modern world, as well as the Romans, owes its literary forms (with the exception, to be considered below, of the satiric type). The only originality possible to any other people, however gifted, is an originality of personality. Measured by this standard Latin literature does not fall short. The Greeks of the Hellenistic Age had before them all the sources of inspiration which the Romans of the same period found in Greek life and thought. Hellenistic literature, however, is pulse-

¹ See *A. J. P.* XIX. 87.

less and dead; Latin literature abounds in vital personalities, Lucretius, Catullus, Cicero, Vergil, Horace, Tacitus.

The first direct result of prolonged and close contact of Romans with Greeks was the play (or plays) brought out by Livius Andronicus in 240 B. C. Now, instead of seeking to produce plays themselves, in translation, adaptation, or original form, the Romans might have contented themselves with such production of Greek plays as could have been secured through wandering troupes of players. Again, the highest classes at least might have become wholly Hellenized, as at a later time all classes in Gaul and Spain yielded to Roman civilization. But, as before the Romans had refused to allow themselves to be mastered by Greek influence as that influence had been brought to bear upon them by the half-Hellenized Etruscans, so they declined to be Hellenized though they were brought into direct and continuous contact with the Greeks on the soil where the Greek tradition had lived on after it was dead in the mother country itself.

Instead, the Romans, guided by Livius Andronicus, invented a new art, the art of translation. It is the fashion to make light of Andronicus, to deny him artistic and poetic power. But we must remember, first, that the thought of translating from one language to another was a new idea, and secondly, that the language into which Andronicus undertook to translate the masterpieces of the greatest literature of the world was wholly without the means of true poetic expression. Viewed in this light his undertaking, by its very audacity, deserves our high admiration. Nor was his execution of his design wholly without merit; scanty as the fragments of his writings are they still supply some evidences of poetic power and, as Conington long ago pointed out, they set at naught Mommsen's talk of the great gap between Andronicus and Naevius.

Naevius was at once translator and originator. As translator he worked in both tragedy and comedy, though only in the latter was he successful. He shows originality in various ways. Thus he sought to employ the artistic form of tragedy, as developed by the Greeks, in the presentation of stories drawn from Roman history and tradition, i. e., to speak technically, he wrote *fabulae praetextatae*. Again, in the one native Italian verse, the *versus Saturnius*, he wrote the *Bellum Punicum*, part mythical, part historical in character. Androni-

cus had been content to translate or paraphrase a Greek epic, Naevius attempted rather to create a Roman epic. In all this he, rather than Ennius, was the forerunner of Vergil; Vergil, says Leo,¹ was the last to appreciate him aright. Finally, in comedy we have evidences of his independence. First, as Terence tells us, he practiced *contaminatio*. Secondly, he sought to import into his comedies that plainness of speech which had been characteristic of Old Attic Comedy. All this indicates a free handling of his models. Thirdly, he brought elements of Roman life into his plays in a way which makes him forerunner of the *fabulae togatae*. Indeed, Leo thinks that he actually wrote *fabulae togatae*.²

Ennius in certain ways marked a decided advance upon his predecessors, yet in other ways he failed to follow the example of independence set for him by Naevius. He did, indeed, in his *Annales* handle Roman materials; further, he gave expression there to a spirit Roman rather than Greek, a point which Mommsen overlooked when he spoke of the unnational character of the poem. But the dominant fact connected with his *Annales* is after all its form. Here Ennius refused to employ the *versus Saturnius*, but adopted the hexameter, a choice fraught with momentous consequences to Latin verse and Latin prose alike. This selection of the hexameter for the epic, Roman though the epic was in spirit and content, is the most significant outward sign of the mission which Ennius set before himself, the importation into Rome of the more modern (i. e., Euripidean) Greek culture.

If now we look back over this translation literature we shall notice that attempts were made to stand out for Italic verse against the Greek forms and to set forth in epos and tragedy (perhaps even in comedy) the deeds of the Romans themselves. But the final effort, as represented in the work of Ennius, was to come in form as close as possible to the Greek patterns. As a result of these two tendencies, before Latin literature was a century old, it could point to a national epos in heroic verse (as well as in Saturnians), and to a whole library of comedies and tragedies differing widely one from another, with clearly

¹ References such as this are to Leo's Festrede on "Die Originalität der römischen Litteratur," referred to above, p. 254.

² *Plautinische Forschungen*, p. 83.

marked individuality, and characterized by effective handling alike of the language and the verse.

Here belong Plautus and Terence, translators both, yet with a difference. Plautus¹ transfers a play of an Attic poet with costumes, personages and customs, yet he introduces freely elements of Roman life and thought; careless of the artistic form of his plays he combines, without fusing, materials got from two or more originals (*contaminatio*). By this somewhat arbitrary process he obscures the purposes of the poet or poets from whom he borrows and fails to substitute a consistent picture of his own. On the other hand, he has a consummate mastery of the language; here he is an artist of a high order. He has a style of his own, the mirror of his own personality, fresh, spontaneous, full of life and spirit. His comedies are too numerous and too varied in spirit and character to have issued from any one man's mind. Each play preserves, if not in its purity, yet to some extent the character given to it by the creator of the model on which it is based, yet over them all is shed the radiance of a single forceful personality. Further, Plautus is nearer akin to Naevius than he is to Ennius; with Naevius he helped to lay the danger that Roman life might be Hellenized completely; this he did by giving to the pictures of Greek life presented by his comedies a distinctly Roman coloring. In a word, with Plautus the art of translation reached among the Romans its richest and its freest development.

Terence in the construction of his plays adhered far more strictly than Plautus had done to his Greek models. Yet in this he was outdone by the poetasters of the day;² their attitude we may learn from Terence's prologues. We have Terence's word for it that the

¹ Plautus was the first Roman poet to confine himself to a single department of poetic writing; Livius Andronicus, Naevius, and Ennius all worked alike in comedy, tragedy, and the epos, a phenomenon without parallel in Greek literature itself. Indeed, a Greek saying declared that no man could be at once a *τραγῳδοποιός* and a *κωμῳδοποιός*. The first Roman writers could write in diverse fields because they were in the main merely translators. It may be argued that Plautus divorced comedy from tragedy merely because of the increasing demand for comic plays. The real reason, however, may well lie deeper, in the greater independence of Roman writing and the consequently larger demands made on the poet. See Leo *Plautinische Forschungen*, p. 84.

² On these poetasters see Professor Sihler's valuable paper, "The *Collegium Poetarum* at Rome," *A. J. P.* XXVI. 1-21, especially 8-14.

result was *obscura diligentia* and bad translations of Greek plays.¹ Caecilius, too, though a man of greater gifts, belonged to this school; at any rate when Terence in the prologue to the *Andria* is defending himself against the charge of *contaminatio*, he does not name Caecilius as one of those whose example he follows in *contaminating* his plays. The public, however, refused to indorse this school; it demanded rather the less artistic but more independent and virile plays of Plautus. The prologuist of the *Casina* reminds the audience that the older men among them had seen and approved the play at its first performance; so soon did Roman taste set aside contemporary poets and hark back to Plautus.²

(To be continued)

¹ Terence *Andria*, Prologue, 15-21. It can be shown that word for word translation from the Greek originals cannot be charged against either Terence or Caecilius; see, e. g., Leo *Plautinische Forschungen*, p. 90, and Professor West's edition of Terence's *Andria*, pp. xxviii-xxix, 142. Leo *Pl. Forsch.*, p. 79, holds that in general there are no Grecisms in old Roman poetry, an important point.

² Leo has pointed out that we can best learn wherein the originality of Plautus lay by examining the case of Holberg, the creator of Danish literature (1684-1754). Up to 1722 only plays in French and German had been acted in Denmark. Within the next three years Holberg wrote many plays in Danish, some of them acknowledged masterpieces of dramatic art. He knew Plautus and Terence intimately; he knew French and Italian also. He repeatedly retains in his plays the motifs of his predecessors and uses over again the characters coined by them; yet the spirit and the atmosphere of his plays are wholly Danish: the life he depicts is the life of Denmark. See the *Encyclopaedia Britannica* XII. 57, VII. 90. Externally, therefore, Holberg's position was in certain respects like that of Livius Andronicus, for each was an immigrant into the land whose inhabitants he woke up to the possibilities of their native tongue; spiritually, of course, Holberg was immensely the greater.

ON THE TEACHING OF CICERO¹

BY GRANT SHOWERMAN
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Cicero is too much taken for granted. His facile language and comparatively easy subject-matter are responsible for a certain inclination to regard the presentation of his orations in the secondary school, and even his less well-known works in the college course, as involving no great difficulty. Judging from the programmes of classical conferences or the content of classical journals, one might easily be led to the conclusion that Cicero was of little importance compared with elementary Latin, about which everyone is writing, *indocti doctique*; or with Caesar, to whom we are told how to ascend by grades, or descend by inclines, or approach over broad avenues, and enter through enticing gateways—which somehow prove to be the same old strait and narrow ways leading to the usual needles' eyes; or with Latin composition, the main problem concerning which seems after all to be how to communicate a mastery of it without either devoting time to it or feeling an interest in it; or with Virgil, whose strain is beginning to induce a melancholy not wholly poetic in those who have set out to listen to the doctors in the temple in the hope of learning the nature of Latin stress—whether it was quantitative, or accentual, or accentually quantitative, or quantitatively accentual.

There may, indeed, be no special pedagogical questions connected with Cicero to be a smoke in the nose and a fire that burneth all the day. His is a universal interest, rather than a particular. Of all the authors of Latin antiquity whose works have survived, none is so important as he. To ground this assertion on his fame as the greatest prose stylist of the ages would be far from impossible; but my reasons are rather to be found in two other facts. These are: first, that Cicero is a representative figure in the most important century of Roman history; and second, that his personality appears in his page as that of no other individual of antiquity.

¹ Read at the meeting of the Classical Association of the Middle West and South, Nashville, April 18, 1908.

Earum, si placet, causarum quanta quamque sit iusta una quaeque, videamus. First, such was the length and breadth and depth of Cicero's experience that he may be called an epitome of his time: he is Roman by assimilation, southern Italian by birth; urban by experience, provincial in origin; of equestrian birth and affiliation, but risen to the patrician rank; of a stock representing the tastes and traditions of the good old days of the earlier Republic, and sent into this breathing world in a time which was out of joint, when everything old was being replaced, often with violence, by the new; of education embracing the simple training of a provincial father, the best instruction, public and private, available at the capital from masters both Roman and Greek, the most brilliant preceptorship in Greece and Asia, the broadening influence of travel, and humanizing contact with all the *artes liberales* of his time; a student not only in early years of necessity, but all his life by inclination; essayist, philosopher, and critic; orator, advocate, jurisconsult, and statesman; a soldier in youth, and again in middle age; an efficient provincial governor; incumbent of all the civil offices in the gift of the state, and member of the college of augurs; an associate on intimate terms with most of the great public figures of his time, and a congenial companion of many of the most important private characters; of long and eventful career. Few men were so intimately associated with every political movement; not even the masterful Caesar lived so long or so much. Cicero touched the life of his age at every point. His character and experience afford a compendium of the civilization of the last century of the Republic; he is a lens which focuses and transmits to us the scattered rays of his time.

He might, however, have been ever so much a type, compendium, or epitome, without being of especial importance to our own age. Many of his contemporaries also lived *multum et diu—vixere fortis ante Agamemnona*—but lacked the sacred bard. Cicero is unique. He is a personality with whom we may become intimately acquainted. No one of modern times is to be compared with him in this respect, for subsequent letter-writers, profiting by his example, have been careful to set down somewhat less than everything about themselves; and Horace alone of antiquity; and Horace's life is narrow when measured by that of Cicero. Cicero paints his own portrait with his own pen; or rather paints his own portrait into a larger painting of his own time—

a painting which for vividness and truth is unequaled; which is more vivid because it is the setting for his portrait, and the more truthful because it is to a great degree unconscious. Cicero's most pronounced weakness itself contributed to the sincerity of his picture. He has no secrets from us; for our regret that we cannot give him our unreserved sympathy and admiration we are more than compensated by the result of his unlimited frankness: his whole life is exposed to our gaze:

votiva pateat veluti descripta tabella.

And this fact, I may remind you, is of vastly more consequence in our study of an ancient, than in our study of a modern, author. We may read and enjoy and profit by a Tennyson or a Thackeray, or even an Addison or a Shakespeare, without an intimate study of the circumstances of their lives and times. We know so well the language and the civilization which they represent—are so familiar with its manner of dress, thought, social and political life, and achievement—that we feel no special call to study English civilization in order to appreciate their literature. The same is true to a somewhat lesser extent of the literatures of modern foreign nations. We interpret an author by our knowledge of the times in which he lives.

In the case of antiquity, on the contrary, the process is reversed. We interpret ancient civilization best through acquaintance with ancient individuals. Thorough intimacy with a Cicero will do more for our real appreciation of the life of twenty centuries ago than all the manuals on ancient life ever written. Latin antiquity is a land to travel in; those who tour it are abroad both in space and in time, and are privileged to receive twofold benefit from their peregrinations. During our sojourn in its realms we do well to take the author of the orations and letters as our *cicerone*; for there is no other guide in the length and breadth of the Latin classics who is so rich in knowledge and experience, so communicative, and so much like ourselves, as Rome's least mortal mind.

In thus dwelling upon the underlying causes of Cicero's importance I have also suggested the main causes of our more or less unconscious tendency to minimize his importance, and have been paving my way toward the recommendations regarding the teaching of Cicero which form the real subject-matter of my paper.

Of such recommendations I present only two. The first is: *Know more.*

In enumerating some of the requisites entering into the equipment of the ideal instructor in Cicero, I would set down, first of all, absolute mastery of the machinery of the Latin language. This may seem gratuitous, but when I call to mind the atrocities of which seniors in college who intend to teach are guilty, I am driven to wonder whether eight years behind the teacher's desk serve to accomplish what eight years in front of it so wretchedly fail to do. Little wonder if the study of Latin composition is a deadly bore to all concerned, when the person who conducts it is so lame in vocabulary, forms, and syntax that he dares not remove his eye from the pages of his textbook.

In the second place I may mention—again carrying logs into the forest—an appreciation of the literary excellences of Cicero's language—its fulness, its balance, its absolute ease, its perspicuity. There are too many mere mechanics teaching Latin as well as other literary subjects. A teacher may be a graduate of the most famed university in the land, may possess its highest degree, may have reprints of his learned articles on all our shelves and be the envied recipient of numerous calls to "more lucrative positions," and still be incapable of treating a Latin author as literature because his own nature is thoroughly wooden and pedestrian. It is possible to be a humanist of great reputation without being human. The flower of the plant we call language is the literary art: many who can give you the analysis of the soil, and can diagram the relation of root and branch to each other and to the trunk, are unable to distinguish the beautiful colors of the blossom, and never suspect its exquisite aroma.

My next suggestion is familiarity with a group of subjects historical in nature: first, Roman history in general; second, Roman political institutions, or constitutional history; third, the history of Cicero's own time; fourth, the history of Cicero's own life. The conspiracy of Catiline, the civil wars, and the proscription are not isolated facts: to appreciate their significance one must know the workings of the spirit of democracy throughout the earlier centuries of Rome's existence—the everlasting strife between it and oligarchy, and the various issues in which the conflict was manifest at various times—and realize that the story of Rome is a great example of the truth that "the

history of mankind is the history of the struggle for liberty." If Cicero's rise to power, his downfall and exile, his relations with Caesar, and his struggle with Antony are to be understood—and all of these are necessary to the proper comprehension of his works, especially of the orations—some familiarity with constitutional as well as political history is indispensable. The ability to repeat glibly that Cicero was born in 106, held the consulship in 63, was exiled in 58, etc., etc., does not necessarily indicate a knowledge of Cicero's life and times. Every event in his life should, indeed, be known; but dates, names, and events are barren without an intimate acquaintance with Cicero himself—his appearance, aspirations, regrets, hopes, fears, tastes, peculiarities, family and social relations—such knowledge as might come from real association with a man, and is to be gotten in Cicero's case principally from the letters.

As a fourth requisite, I urge an acquaintance with a group of subjects more or less intimately connected with all study of Latin literature. I mean such subjects as archaeology, art, life, and religion. One book on each of these subjects should be at the elbow of every teacher of Latin. If one is to visualize the man Cicero—his person, his dress, the scenes among which he walked, the objects which he admired, the men whose emotions he sought to arouse—something more than a superficial acquaintance with the ancient city and its life is desirable.

Again, learn Italian. Its illumination of Latin is as great as the profit and enjoyment it yields in itself. The teacher who can speak even a few words of Italian and read the Italian classics looks with new eyes upon the peculiarities of elision, quantity, doubled consonants, and scansion, as well as literary content and spirit. Greek is, indeed, of prime importance to us as the literary fountain of Latin writers: we take it for granted as an indispensable part of the Latin teacher's qualifications; but it should be supplemented by Italian, for the reasons above stated, and for the additional reason that it will make apparent the fallacy of treating Roman literature as if it were a reflection or a copy or a mere adaptation of Greek literature. Roman literature is an Italian literature. It is indwelt by a spirit of its own even where its content is most Greek. If it is not possessed of originality, then neither are Dante, Tasso, Ariosto,

or Shakespeare, Milton, and Chaucer to be classed among creative artists.

My last recommendation is like unto its immediate predecessor. I would have the teacher of Cicero spend a season in Italy. The floods of light thrown on ancient literature and civilization by a sojourn among the scenes and people of modern Italy afford an inspiration which insures life-long enthusiasm to the classical teacher. If an "aspiration is a joy forever, a possession as solid as a landed estate, a fortune which we can never exhaust, and which gives us year by year a revenue of pleasurable activity," the way to riches lies open to us; for the spell of Italy means increased interest in all the products of culture for all the years to come.

You see that what the qualifications as above outlined amount to is familiarity with ancient Roman civilization in general, and with its literature in particular. Breadth of background, fulness of knowledge, richness of intellectual experience, depth of interest—the possessor of these will be rich not only in knowledge, but in the enthusiasm without which the teacher's life stagnates. He will be prepared to teach not only Cicero, but other Latin subjects—and teach them sympathetically. Cicero may not inspire love in us to the extent that Virgil and Horace do; but that rank distaste which many conceive for him is due to one-sided knowledge—or let us be frank and say to ignorance. Those who know his whole career entertain different sentiments toward him.

But I must pause to answer the protests which are rising in your minds. How is the prospective teacher to master all these subjects during a college course? And if he cannot do so then, how is he to do it when teaching five or six periods per day in a secondary school, or even three in a college or university? And how is one to go abroad on a classical teacher's salary? Or even to buy a small reference library? And even were a teacher to become as learned as he would, how could he teach the sum of his knowledge in the short periods given to recitations, which do not suffice for even the elements of his subject? And if he had never so much time, what use in presenting all this learning before pupils of immature years with no powers of appreciation?

I hasten to set myself right, if that be possible. The college course

is a beginning, not an end, of preparation. Life is long, and the excellent teacher is a development. Breadth and depth of knowledge and thorough command of subject are acquired only through prolonged experience, noble discontent, and unceasing aspiration. To keep on growing in skill and equipment is the indispensable thing.

But neither growth nor inspiration will long continue if the professional tools are not kept bright and sharp, and the hand constantly trained to greater skill in their use. The instruments of the teacher are books. One book each on the subjects above suggested would constitute a library on Cicero which would also serve for all the subjects taught by the teacher of Cicero. The total cost of an equipment covering these subjects might be fifteen dollars; yet how many there are whose libraries contain little else than the textbooks presented by generous publishers! A carpenter or a goldsmith would not think for a moment of doing without the tools of his trade, or of resting content with poor ones, or, least of all, with borrowed ones. No teacher who goes without books, or depends upon library books only, will ever master his subject. His occupation will sooner or later become the vilest of trades instead of the noblest of professions.

We need to adopt the professional attitude, or—to employ a phrase which expresses a fine philosophy of life—to play the game. When secondary-school teachers shall begin to spend longer time in preparation, and shall come to their work with at least a Master's degree, when there shall be some assurance that they will not throw up their situations in the middle of the year to get married or go into life insurance or law, when their Saturdays and Sundays are not spent in flying trips to their homes and the other five days in longing expectation of Friday night and another opportunity to escape, when they identify themselves with the communities whence they derive their support, when they spend their spare cash and their spare moments, however little and however few, in acquiring more books and in gaining greater mastery over their subjects, when they begin to sacrifice the present to the future by going in debt, if necessary, for extended preparation or for a visit to Italy—perhaps school boards will themselves recognize their work as professional and reward them accordingly. No one of course can deny that present salaries are in general inadequate and unjust; but in many cases they are no more than

earned, and perhaps our employers are awaiting greater proof of their guilt. Teachers must remember that in the business world the demonstration of merit usually precedes the reward of merit. We all need more of the spirit of the office boy, who when asked by his employer whether he thought he deserved a raise of salary, replied yes, he had thought so for some time, but had been so blamed busy that he hadn't had time to call the firm's attention to it.

But now that I have insisted on thorough preparation and continued growth, let me bind up my second suggestion with my first, and present you my complete text in a paradox: *Know more and teach less*. It is neither Roman religion, nor Roman life, nor Roman archaeology, nor history, nor the life of Cicero, nor constitutional history, nor yet literary history, which you are employed to teach. These are only accessory. Your real effort must be to communicate a knowledge of the Latin language, of the literature of Cicero, and of the spirit of Roman civilization. The first is more or less mechanical—the memorizing of words, the mastery of forms and syntax, the translation of the ordinary Latin sentence with ease and accuracy, the realization that Latin is the greatest ancestor of English. The second is literary—the appreciation of artistic form and rich content and the manifestation of such appreciation by exact and tasteful rendering into English. The third is more spiritual—it comprehends the others, and includes further that genial understanding of a civilization foreign in space, race, and time which is so large an element in our appreciation of the significance of history and the meaning of life.

These are the prime objects in the teaching of Cicero. It is to secure these in all their fulness that the instructor should be possessed of the equipment I have suggested. Not that he ought to give exhaustive accounts of the deep things of Roman archaeology and Roman history. No one whom much learning hath not made mad would think of lecturing to a Cicero class on constitutional antiquities or religion, and no one not so beside himself with excessive graduate study or "scholarly" contribution to learned classical journals as to have lost the power of estimating the interest and ability of high-school pupils would attempt to make these outlying fields of learning objects in themselves. You may know how to paint a cypress tree perfectly; but what of that, if your students are suffering shipwreck

of interest because you do not make antiquity and its language live for them? You may have spent last year in Rome, but your pupils will not see, so clearly as you think you do, the importance of knowing the exact measurements of the baths of Caracalla, or the various theories as to the orientation of the Curia under the Republic. You may be intensely interested in moods, tenses, sounds, and forms, but you will do better by the classics to omit fine-spun theories of the subjunctive in class and provide an outlet for your enthusiasm by contributing an article to the world's literature of humor as it appears in learned periodicals. What young people in the classics need is not so much learned disquisitions on the comparative merits of the claims of hen and egg to priority as intimate introduction to the real products. It is high time that instructors of both high-school and college students began to cultivate a realizing sense that young people of the narrow range of intellectual experience possessed by their pupils are not to be treated as incipient seminar students.

The skilful instructor will not come to class with learned notes—*doctis, Iuppiter, et laboriosis*—to be dragged in, dead and heavy, nor with his head crammed with erudition for use during that particular recitation, but will stimulate his students as occasion arises by illuminating though unpretentious comment which flows without effort and spontaneously from a mind richly stored with well-digested knowledge. He will be an interpreter of Cicero and his civilization, a mediator between ancient and modern times. The glory of his teaching will be not only that he secures mechanical results, but spiritual—not only the mastery of a language, but the appreciative condition of mind which we call understanding, and without which the student may hardly be said to have acquired culture, however great the number of facts at his command.

To conclude, I mean by my paradox that what the teacher of Cicero most needs is: first, more background, to enable him to appreciate thoroughly the peculiar qualities and the great importance of his author; and second, balance sufficient to insure his recognition of the relative importance of foreground and background in his instruction. I am quite aware that I have omitted to give you a proper number of "don't's," have not discussed the vexed question of the teaching of composition in connection with Cicero, have recommended no list

of orations and letters, and have otherwise come short of the glory within the grasp of those fortunate enough to be on this programme; but I have often felt that so much energy is wasted in the attempt to determine what shall be the content of courses, and what the method of conducting them, that no strength is left for the actual operation of instruction; and so an exhortation to general excellence seemed to me timely.

BOOKS AVAILABLE FOR THE STUDY OF THE HISTORY OF GREEK AND LATIN SOUNDS AND INFLECTIONS

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The constantly increasing importance that is being assigned to the systematic study of the history of the languages taught in schools and colleges makes a statement of the books available for such study particularly desirable at this time. Courses in historical grammar are now being offered in colleges much more frequently than was the case even a decade ago. And further, with the rapid growth in our knowledge of many principles of the history of language in general, and of each language separately, the books in constant use ten or fifteen years ago have been largely superseded by newer ones, containing the results of later and extremely important investigations. It is the purpose of this paper to give a brief list of the books that may be used without the aid of a teacher, and that will form a good introduction to the study of the history of the two classical languages.

During the past summer there appeared a very interesting book by Bennett (*The Latin Language: A Historical Outline of Its Sounds Inflections, and Syntax*, Boston, 1907. \$1). No better introduction to the study of the subject could well be found than the outline here given. It is a revision of the *Appendix* to Bennett's *Latin Grammar* (1895), brought up to date, and characterized by the clearness of expression so noticeable in his *Grammar* and *Appendix*. This feature cannot be too highly commended in any book on the subject of historical grammar, for the facts involved are frequently numerous and closely intertwined, so that often only the utmost care will prevent unclearness or even a radically false impression. Bennett's new book contains 243 pages of reading-matter, but of this about 75 pages are not strictly historical. These 75 pages have to do with "Pronunciation," "Hidden Quantity," and "Orthography." While these three chapters seem somewhat out of place in a historical grammar, it is a great satisfaction to see them printed somewhere, for the material contained is exceedingly valuable, clearly expressed,

and convenient for reference. Only about 170 pages are therefore left for the strictly historical part of the work, but the material is very compact, systematic, and reliable, so that for its extent it furnishes the best available work for beginning the study without the aid of a teacher.

A much larger book, one whose system and thoroughness give it a strong claim to recognition as the best book on the history of the Latin language that has yet appeared, is by Sommer (*Handbuch der lateinischen Laut- und Formenlehre*, Heidelberg, 1902. M. 10, bound). It contains 692 pages and limits its field to the history of sounds and inflections. While Bennett's book, by reason of its brevity, must necessarily be didactic in tone, that of Sommer endeavors to give proofs of each step taken, particularly by presenting full inscriptional evidence. It is also at times somewhat controversial, and controversy in grammatical works quickly fills many pages. But the controversial parts are very enlightening, and greatly enhance the value of the book. One or two special features should be mentioned. After a systematic treatment of the history of the vowels, diphthongs, and consonants, a table is given, showing the varied origin of each classical Latin sound. Such a table, by presenting the facts reversely, offers the best possible method of reviewing the principles involved in the history of sounds, and at the same time is a convenient table of reference when one is working upon the etymology of any word. The writer had used this device some time before the appearance of Sommer's book, and was particularly pleased to find a clear tabulation there and in the parallel Greek grammar of Hirt (to be mentioned later). Students always get a new insight into the phonetic laws of a language by a review conducted backward, in this manner. In Sommer's treatment of the history of inflections, an equally clear and systematic method prevails. Here for the first time we find all the forms of each declension of the noun, of each case and gender of the pronoun, and particularly of each tense and mood of the verb, systematically tabulated and explained. One improvement might here be suggested—the primitive forms from which the classical forms are derived should be placed in the tables beside the later ones. In this way greater vividness would be assured, and such tables could readily be utilized for purposes of review and reference, as in the

manner pointed out above in the tabulation of the origin of sounds. But the student may easily make for himself such tabulation with the aid of the thorough treatment of Sommer.

Having indicated the chief requirements in a historical grammar, we may mention other books more briefly. That by Stolz and Schmalz (*Lateinische Grammatik*, 3d ed., Munich, 1900. M. 13, bound) is an excellent book, containing an immense amount of material, and, on the whole, more conservative than Sommer. It includes in 493 large pages a treatment of sounds, inflections, and syntax. Its best features are its conservatism and its copious references to the literature on each subject. The special features pointed out in connection with Sommer's book are here lacking. The inclusion of Schmalz's valuable treatment of historical syntax should be especially mentioned. Although somewhat condensed, it gives a masterly view of the syntactical work done up to the date of its appearance, and the introductory bibliographical list adds materially to the value of the book.

An earlier book by Lindsay (*The Latin Language: An Historical Account of Latin Sounds and Flexions*, Oxford, 1894. \$5.25) is indispensable for a thorough study, owing chiefly to the fact that it contains the largest amount of material in existence on the various forms occurring from earliest times well down into the imperial period. But it must be used with caution, partly because it is now fourteen years old, and partly because of certain peculiar views, particularly in the treatment of verbal inflection. The most valuable chapters are those on "Pronunciation," "Accentuation," and the "Formation of Noun and Adjective Stems."

Turning to the history of the Greek language, we find the choice of books more limited. Only two books will be mentioned particularly. One great difficulty in this study is the number of dialects into which ancient Greek was divided. Several of these are of great importance, even for the elucidation of Attic prose forms, but particularly so for an understanding of the development of the dialect of Homer. Apart from this, the wealth of forms occurring in the Greek noun and verb in comparison with those of Latin render the treatment somewhat more complicated. The book here most heartily to be recommended is by Brugmann (*Griechische Grammatik*, 3d ed., Munich, 1900. M. 14, bound). This is a companion volume to

the *Lateinische Grammatik* of Stolz and Schmalz, covering the same territory and having, in general, the same characteristics. Brugmann's work is always conservative, but never out of date. Apart from the systematic nature of the book, its great value consists in the extensive use made of dialectic material for the illustration of the history of Attic and Homeric forms. The admirable treatment of the formation of stems, both of the noun and the verb, should also be mentioned. The treatment of the historical syntax of the tenses and moods deserves a close study.

The grammar of Hirt (*Handbuch der griechischen Laut- und Formenlehre*, Heidelberg, 1902. M. 9, bound) is a companion volume to the Latin grammar of Sommer. Like Sommer's book it does not include historical syntax. Students do not ordinarily find its contents easily grasped; it lacks the admirable system of Sommer and Brugmann. It stands also for radicalism, as against the conservatism of Brugmann. Hirt has done more than any other writer in the explanation of the influence of accent and Ablaut (cf. *Der indogermanische Akzent*, 1895, and *Der indogermanische Ablaut*, 1900), but often carries his principles beyond the point of safety. Nevertheless the book is to be recommended because it contains many of the features that make Sommer's book so valuable.

In general it may be said that the time has gone by for the parallel treatment of the history of two languages, however closely they may be related. Therefore the books treating Greek and Latin together will not here be mentioned. But while this is true, it is also true that there is always the greatest necessity for a comprehensive survey of the conditions of the parent language from which the several related languages are derived. The work of creating an Indo-European grammar has for over twenty-five years been in the hands of Brugmann, who has with great labor and ability gathered together and correlated the results of the work of many scholars in their special fields. His grammar, in five volumes (*Vergleichende Grammatik der indogermanischen Sprachen*) is now in course of revision, but in order to make more quickly available the advance that has been made since the appearance of the first edition of his grammar, as well as to provide a briefer work for more ready reference, he has published a smaller comparative grammar of Sanskrit, Greek, Latin, Germanic,

and Slavonic in 774 pages (*Kurze vergleichende Grammatik*, Strassburg, 1902-4. M. 21). This is a work which may profitably be consulted constantly by the student of any one of the languages there treated, perhaps more for the sake of the clearness of view gained through comparison than for the winning of additional facts of the language being studied.

Along with grammars go naturally etymological dictionaries. We now have one for Latin which is thoroughly to be recommended. This is by Walde (*Lateinisches etymologisches Wörterbuch*, Heidelberg, 1906. M. 24). This book, containing 870 closely printed pages, is remarkably comprehensive, and of unusually fine quality. Under each word discussed are given the various forms of the root together with the related words in other languages, and generally the literature where the particular words are treated. An excellent feature is the appendix, giving in alphabetic order a full list of the words in each language occurring in the body of the book. The Greek list contains nearly 3,700 words, the Germanic (in all branches) about 6,000. The book is thus of great service for the study of other languages in addition to Latin. Indeed, it does not seem at all certain that the best shorter specifically Greek dictionary of Prellwitz (*Etymologisches Wörterbuch der griechischen Sprache*, 2d ed., Göttingen, 1905. M. 10) would be of much greater service to the Greek student than the Latin book of Walde. Prellwitz' book often leaves the reader with the feeling that the whole subject has not been presented, that there is more to learn than is there found. Literature is not cited by any means so frequently as by Walde. Nevertheless it is a good book, and its most serious faults are the faults common to the majority of our etymological dictionaries up to the present. The time has not yet arrived for the writing of a complete and comprehensive dictionary.

The writer has always found that the student masters the phonetic principles of Latin most effectively by aid of the concurrent reading of early Latin inscriptions. By this means he sees the principles exemplified in the formative period of the language, and thus fixes them in his mind. For this purpose it is necessary to have a collection of inscriptions available. The most suitable collection now to be had is that of Allen (*Remnants of Early Latin*, Boston, 1879).

Unfortunately this is sadly behind our present knowledge of the subject, but the inscriptions are well chosen and carefully annotated, so that they are still serviceable. It would be a great boon to both teacher and student if a series of early inscriptions were annotated with constant reference to a historical grammar, so that the two could be used as complements to one another. The case with Greek is different. Here we have no body of inscriptions illustrating the early history of the Attic dialect. Instead of proceeding in this manner, it is found that the most effective means of illustration is through the reading of inscriptions in other dialects, particularly in Ionic, Lesbian, and Thessalian, for the purpose of aiding in the understanding of the Homeric as well as of the Attic dialect. For this there is a very good collection of inscriptions edited by Solmsen (*Inscriptiones Graecae ad illustrandas dialectos selectae*, 2d ed., Berlin, 1905. M. 2). These are not annotated, but give the principal literature bearing on each inscription. New collections of early Latin inscriptions and of Greek dialectic inscriptions, with full annotation, are promised shortly, and, if well compiled, they will be heartily welcomed.

HOW CAN THE COLLEGES AND HIGH SCHOOLS CO-OPERATE TO STIMULATE AN INTEREST IN THE STUDY OF GREEK?¹

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In assigning my subject, the committee assured me that I might have the greatest latitude in the treatment of it. I am not sure, however, that they contemplated my moving bodily out of its limits at the very outset, as perhaps I shall proceed to do. For I doubt whether the college as such, or the school as such, will ever either operate or co-operate to stimulate the study of Greek. Whatever may be true of Latin, the day of an absolute Greek requirement is past. We are in the position of a disestablished church, and may as well face the problems of reorganization on the new basis—the basis of individual effort. We have fought behind entrenchments so long that we are a little dazed at being pushed out into the plain and in danger of maneuvering to get back under cover, when the same effort would win us the battle in the open. Indeed, it is quite possible that the hold which modern language and science have gained as our rivals is due, not entirely to the depravity of the human race in choosing the worse, but somewhat to the energy and vigor their champions have gained from fighting so long without the walls. If we deserved the fortress—and I for one think we did—it rests with us now to prove that in the open.

The main question is whether we ourselves really believe in the study of Greek, not as a means of livelihood for ourselves, but as a part of the general culture of other people. Let us be as generous and open-minded as possible. Many cultivated persons have had no Greek. There was once a town in Asia Minor where the inhabitants succeeded in extracting honey out of wheat and the tamarisk

¹ Read before the Western Massachusetts section of the Classical Association of New England, December 7, 1907.

tree. But the bees of Hymettus have furnished the standard. Yet, if we ourselves do not think it makes much difference—ways and means that lead nowhere are hardly worth discussing. An end clearly in view is half attained. If all the people who talk mournfully about the downfall of the classics honestly felt that the human race needed Greek and must have it (whether they cried for it or not), it would not make much difference what means they used, they could evangelize the world. Greek did not get its hold in the Renaissance by official backing—it went on its own intrinsic merits and the zeal of those who discovered it. If we let it slip through our fingers now, someone will rediscover it some day. But who wants to be responsible for the intervening dark ages?

Still, granting that the future of Greek is to rest on individual rather than corporate influence, the field for that influence does lie in schools and colleges. The recipe must begin with "First catch your hare." For this the preparatory schools undoubtedly offer the best leverage—an excellent leverage, even when the old official backing is wanting. Moreover, most of the smaller preparatory schools offer one great advantage—the Greek teacher is rarely the teacher of Greek alone. Some other subject not only affords him a *πρὸς σπῶ* in getting at his pupils but makes his zeal for Greek seem a little less personal. May I illustrate from my own experience. When I left college I went to teach in a girls' finishing school in Chicago, which was just beginning to do a little preparatory work. Even finishing schools must have a Latin teacher. Because I said I wanted to teach Greek and Latin and it gave an extra flourish to the catalogue with no extra cost, I was put down as teacher of Greek and Latin. No one ever had taken Greek in that school and if I had known more I should have known that, of course, no one ever would. Fortunately I didn't know enough for that. I cheerfully taught physics in my superfluous hours the first year and hoped for Greek some day. I do not think I even did any intelligent planning of a campaign. But in the overflowing of my own zeal, if my pupils liked Latin I was delighted and assured them that they would like Greek even more. If they didn't like Latin I consoled them with the hope that they might like Greek better. In my second year I had a very respectable beginners' Greek class and always did have for the six years I taught there.

In later years I have sometimes wondered whether my own experience was a fair criterion; whether perhaps the somewhat looser and more individual methods of a private school did not allow an amount of personal influence, not only greater than was possible in a high school, but perhaps quite unparalleled there. But this fall I met a former pupil of mine who is teaching Greek in a well-organized high school in a fairly large Massachusetts town. I inquired as to the state of Greek and she said, "Well it's been running down in numbers. Last year I had only three beginners, and along in the year I told the principal that I did not think they were doing as well as usual—that I thought the very smallness of the class made them listless and discouraged. He said, if that was the case we'd better work up the Greek a little. We did not do much—only bore it in mind, when we had a chance, to let them know there was such a thing as Greek and what it was like and work up interest a little—and this year I have a class of fourteen beginners—good ones too."

This started my interest in the personal-influence theory again, and it occurred to us in the Greek department at Smith College this fall to see if we could find out why our pupils who entered on Greek, did so. By our arrangements practically all the students who enter on Greek continue it in the first year. So we asked our freshmen divisions one day to hand in the next day a brief statement of why they had taken Greek. We tried to guard against certain things which are apt to invalidate such statistics and said frankly that we wanted the real reason—not what they thought they ought to give. "If you took Greek because you wanted to, say so; if you took Greek because you didn't like the French teacher, say so."

Of the frankness and delightful naïveté of the seventy or so answers we had no reason to complain. Three girls indeed took Greek because they were advised *not* to, a few because there either was no French and German, or no good French and German in their schools. Perhaps a quarter of them were influenced primarily by some relative who liked Greek and a good half owed it to the personal influence and advice of some teacher—generally the Latin teacher. Indeed, it seems axiomatic that the main battle-ground is in the preparatory schools, and perhaps the cause rests in the hands of the allies rather than in those of the teachers of Greek. We may yet all have to dis-

guise ourselves as teachers of something else in order insidiously to instil a desire for Greek into the young mind.

The influence of the Greek teachers in a college is a step more remote. They belong to a body of specialists and each man is supposed to hold a brief for his specialty. Moreover, they ordinarily come in very little contact with students other than their own, i. e., those whom the preparatory schools have handed over with "hold fast all I give you." To this there is one exception—the field offered by a beginner's Greek course in college. On that in general I am an enthusiast. That course has been the apple of my eye for the thirteen years we have had it in Smith College. Yet when I find myself differing on this point with my brethren in other colleges, the difficulty is not that they underrate, but that they overrate, its importance. It is worth having because half a loaf is better than no bread. I would not have students cut off forever from Greek because there was none in their preparatory school or because they missed it at the age of fifteen. But I confess to incredulity in any belief that the world is to be restocked with Greek scholars by this eleventh-hour method—and even greater amazement at the attitude which I found predominant a few years ago at a conference of college teachers of Greek, viz., that the possibility of beginning Greek in college would react dangerously on the preparatory schools and that pupils would refuse to begin early, finding that they could catch up by a later start. In the first place preparatory pupils are not so long-headed. And our own experience has shown precisely opposite results. (I tell the truth for the general good, regardless of the inferences that may be drawn about my teaching of this course.) Our most enthusiastic pupils in that usually send their pupils and younger sisters on entrance Greek. In fact I once asked one of my banner pupils, some years after she left college, whether she would advise postponing Greek, and she answered with fervor, "Miss Caverno, I was on the dead run every minute in that course, panting and gasping for breath. I'm glad I caught the train, but I shall advise my younger sister to start in time!" Full-grown proselytes make good missionaries, but they will never be many in number.

I do not think that any department in a college is in danger of underrating the value of its advanced work, of what it does in the training

of well-equipped specialists. Not therefore as undervaluing that, but as convinced that to that need most of the colleges are fully alive, I shall lay stress on a part of the work which seems more in danger of neglect.

People often ask "How many of your students go on and elect Greek after the first year?" And if our quota is good, we tell it with pride. But perhaps the real test question would be, "How many of your pupils who don't go on are glad they had Greek so far?" If we are teaching Greek only to future Greek teachers, whose life work it will be to prepare others to teach Greek to generations of Greek teachers yet unborn—we are moving in a circle hard to justify. The world is full of other interesting things, and we think Greek the best start in them all. Greek literature is a beguiling and almost endless road. But whoever turns off at almost any corner has not toiled through the desert and failed in sight of the promised land. He has been in the promised land all the while. And wherever he goes he belongs to us. For that reason it seems to me that those of us who teach that *bête noir* of departments, required freshman work, perhaps need not so much new methods as a new heart. To a large number of our pupils it ought to be the crown of a completed piece of work. And their attitude in future may be a determining factor in public opinion.

Possibly also, the preparatory schools underrate the independent value of their part of the Greek course. Does anyone ever recommend Greek to a boy or girl who is not going to college? Yet four books of the *Anabasis* and three books of the *Iliad* are in themselves no mean possession. One of the boys with whom I fitted for college is now an electrical engineer, in charge of the heating and lighting for a famous firm of architects and absorbed in his profession. He left off Greek with the preparatory course. Yet last summer he volunteered a thing that half surprised me: "I've always been glad that I didn't know I was going in for engineering and took a classical preparation. I wish I'd had more, but all these years when people have spoken of Homer—I have known what Homer was like." It's worth while giving that to people who can have no more.

Now not everyone will follow our advice. Not everyone to whom we preach will be converted. I shall file a caveat here myself because

I'd rather do it than have someone do it for me. I've no doubt that girls are more suggestible material than boys and that in the case of boys the allowance for friction must be greater. But I don't think that allowance ought to reverse results. Professor Manatt once told me that he thought the future of Greek lay in the women's colleges—that Greek was pre-eminently a culture-study and that utilitarianism was crowding it out among men. Flattering as the prospect is of being left as sole custodians of a subject which only a generation ago was quite out of our reach, I don't relish the prospect of a complete feminization of Greek. Neither, I suspect, would the original proprietors of the language. I think, brethren, you'll have to carry your share.

But in dealing with boys and girls alike, I am quite sure that the best way to stimulate interest is to be interested. Organization which keeps our courage up is what we most need. We are not a labor union; we can't coerce the public into taking our wares. But in an age of over-organization and machinery, we might contribute to the world a thoroughly Greek lesson—how much can be done by the individual. Providence isn't always on the side of battalions—else Greek had not lived to our day.

Don't let us sit down on the plain of Marathon and say, "Well I was brought up a Greek, but to judge by numbers the Persians seem to be coming into style. You boys would better go over and get under cover on that side."

Reports from the Classical Field

Edited by J. J. SCHLICHER

It is the purpose of this department to keep the readers of the *Journal* informed of events and undertakings in the classical field, and to make them familiar with the varying conditions under which classical work is being done, and with the aims and experiences of those who are in one way or another endeavoring to increase its effectiveness. The success of the department will naturally depend to a great extent on the co-operation of the individual readers themselves. Everyone interested in the *Journal* and in what it is trying to do is therefore cordially invited to report anything of interest that may come to his notice. Inquiries and suggestions will also be useful in directing the attention of the editors to things which may otherwise escape their notice. Communications should be addressed to J. J. Schlicher, 1811 N. Eighth Street, Terre Haute, Ind., or (for New England) to Clarence W. Gleason, Volkmann School, 415 W. Newbury St., Boston, Mass.

COLLATERAL WORK IN THE HIGH SCHOOL

A number of circular letters were recently sent to teachers of Latin and Greek in high schools and other institutions which maintain a similar course, asking for information with regard to their practice in the matter of collateral work. Considerably more than one hundred replies were received, which give a comprehensive view of what is attempted along this line, and also of what the teachers in the different parts of the country think about this work in its various phases. Many of those who replied had the kindness to be very frank, and the suggestions and criticism which they offer, no less than the actual record of their experience and practice, put the *Journal* under great obligation to them. It is to be hoped that such expression of opinion on their part may be more and more freely offered, and that the readers of the *Journal*, without distinction, may avail themselves of their privilege of suggesting other subjects and fields in which they think that the experience and views of their fellows may be of value to them. There is no reason why one or more inquiries of this kind should not be made each year. Certainly, a clear and true understanding of the problems which we have before us can be gained only from a wide knowledge of existing conditions.

The Methods Pursued.—Even a cursory examination shows that there is a great difference between the schools in the East and those in the West. In the great majority of the former no attempt is made to deal with ancient life, mythology, topography, art, history of literature, etc., apart from the immediate requirements of the daily lesson in the text. In some cases, to be sure, these incidental explanations are full, and made with a view to a more or less complete treatment of the field. But it is only in comparatively rare instances, apparently, that special exercises of a class are given to the study of the collateral subjects primarily for their own sake.

There are several reasons for this. Some teachers, a much larger proportion in the East than in the West, hold the view that it cannot be the province of classical education, in any degree, simply to furnish information. Others think that all

systematic work in collateral subjects belongs properly to the college and the university. Still others, and they are not a few, complain of the increasing requirements for entrance made by the colleges, which leave them barely time to do the translating that is demanded. Then, the greater stability of the course in the eastern schools makes it possible for them to rely on the departments of English and history for a certain amount of instruction in these various lines. It appears to be quite generally understood that this is a part of the pupil's equipment for language work which those departments are expected to furnish—an evidence of organized co-operation which is all too frequently lacking in the West.

Generally speaking, the eastern schools are better equipped for efficient collateral work, since more of them have collections of photographs, slides, casts, etc. Occasional illustrated lectures are given in many of them, but they seem to be less organically connected with the rest of the student's work than similar exercises are, as a rule, in the West. These lectures are sometimes given by instructors from colleges or universities, a practice which ought to be extended, for the good of both the secondary and the higher institutions. The collateral work of those schools which do undertake it more or less systematically, does not differ greatly from that which is prevalent in the West, and need not be given separate treatment.

Of the high schools in the West a very considerable proportion, perhaps two-thirds of those which sent replies, do some, more or less systematic, work in collateral subjects. It is done very generally during the third and fourth years of the course, in connection with the reading of Cicero, Virgil, and Ovid. Here and there a teacher carries some sort of collateral work through the second year, or even through the first. The exercises devoted to collateral work occur in most schools at irregular intervals. Some, however, report a fixed day each week or one day in two, three, or four weeks. Still others have regular courses, especially in mythology and, of course, in history. One school has a five-hour course, extending over a term, devoted entirely to mythology and ancient geography.

A regular textbook does not seem to be used, except in some schools for the study of mythology. The pupils are assigned reading, or topics to work up, in the library, and these are presented and discussed in class. Some teachers get better results by giving short talks themselves, or inviting in other teachers of the school who happen to have special interest or knowledge in a particular subject that is under discussion. By others a single topic, such as the Roman Forum or the Laocoon story as it appears in art and literature, is given a somewhat fuller treatment during several days in succession.

The Different Fields of Study.—The field in which the schools do most of their collateral work is not the same in all sections of the country. In fact, there are some very marked local preferences. This appears from the answer to the question, What books are most extensively used in collateral study and are found most helpful to the pupils? The most surprising thing, perhaps, is the number of different books that are named. It will not be possible to give even

approximately all the titles, which run well into the hundreds. But it will be a matter of interest to know in what fields these books are found in greatest numbers for each section of the country. This information is given in the table below. The sections are as follows: East (New England and Middle States), East Central (Ohio, Indiana, Illinois, Michigan, Wisconsin), West Central (Minnesota, Iowa, Missouri, Kansas, Nebraska, North and South Dakota), Far West and South. Where a separate listing is given for Greek, the figures appear in parentheses.

	East	East Central	West Central	West and South
Mythology.....	19	36	21	15
Art.....	6		4	1
Roman (Greek) Life and Institutions.....	16 (15)	47 (12)	30 (6)	9 (1)
Roman (Greek) Topography and Remains	7 (6)	12 (4)	27 (3)	2
Roman (Greek) Literature and Biography	7 (5)	42 (11)	20 (3)	8
Classical Dictionaries and Handbooks.....	13	29	15	10
Ancient History.....	9	11	5	13

In addition, translations of the following ancient authors are mentioned: Plutarch (7), Thucydides (1), Herodotus (1), Suetonius (1), the *Iliad* (3), The *Odyssey* (1), the Homeric *Hymns* (1), Virgil (2), Euripides (1); Davis *A Friend of Caesar* is mentioned four times.

It appears from the table that all sections pay much attention to mythology. In addition to this, the eastern schools lay special stress upon Greek life and, relatively speaking, on the excavations and remains in Greece, while they give little attention to works on literature and biography. The schools of the central states east of the Mississippi give the greatest share of their attention to Roman life and to biography and literature, while those west of the Mississippi differ from them mainly in the large number of works on the topography of Rome and Pompeii. It is noteworthy, also, that while in the former section not a single book on art appears, four are mentioned in the latter. In the Far West and South, on the other hand, very small attention is given to topography, and a great deal to ancient history.

A number of suggestions, embodying the teacher's method, are made by the way, and these may be of interest. A point is made of explaining fully such matters as appear in the lesson for the next day, before it is assigned for preparation. The time usually given to the recitation is allowed for the assigned collateral reading, the teacher going with the pupils to the library to direct them. The papers prepared in the collateral lines of work are treated as exercises in English, for which the pupils are given credit in the department of rhetoric and English composition. A syllabus is prepared by the teacher, especially adapted to the needs of her school and the equipment of its library. Excursions are made about town in search of ancient architectural elements in modern buildings. In connection with the teaching of Greek, a special effort is made to teach thoroughly the whole story of the Trojan War. Or the whole *Iliad* and *Odyssey* are read in translation, and

sometimes compared, in more or less detail, with the *Aeneid*. In one school a book of the *Odyssey* is read in translation once a week by the teacher, attendance being made voluntary.

The following books were mentioned ten or more times, and are arranged in the order of their frequency of occurrence. Gayley's *Classic Myths* heads the list, being mentioned thirty times, Johnston's *Private Life of the Romans* twenty-seven times, etc.

	East	East Central	West Central	West and South
Gayley <i>Classic Myths</i>	4	17	7	2
Johnston <i>Private Life of the Romans</i>	3	15	7	2
Harper <i>Classical Dictionary</i>	3	14	4	5
Bulfinch <i>The Age of Fable</i>	8	4	6	3
Lanciani (usually <i>Ruins and Excavations of Ancient Rome</i>).....	2	7	11	1
Preston and Dodge <i>Private Life of the Romans</i>	1	8	7	1
Guerber <i>Myths of Greece and Rome</i>	1	8	5	2
Smith <i>Classical Dictionary</i>	2	7	2	1
Mau <i>Pompeii</i>	3	3	5	..
Sellar <i>Virgil</i>	2	3	5	1
Guhl and Koner <i>Life of the Greeks and Romans</i>	1	6	3	2
Becker <i>Gallus</i>	4	5	2	..
Cruttwell <i>History of Latin Literature</i>	6	3	1
Schliemann (some one book).....	6	3	1	..
Church <i>Roman Life in the Days of Cicero</i>	2	2	5	1

As to results, teachers who give some systematic attention to collateral work are almost without exception well satisfied. They speak particularly of the increase of interest in their Latin work as a whole, and of the closer touch with ancient life and the more perfect realization by the pupils of what they are reading about. Some few state that their pupils prefer the translation, but they say that they believe the collateral work is valuable to them, and keep it up for that reason. In some schools, especially in the Middle West, Latin clubs have been formed among the high-school students, and where this is the case, a large part, or all, of the collateral work is done in preparation for the meetings of these organizations. A fuller account of them will be given below.

The Equipment for Collateral Work.—With very few exceptions the high schools and other institutions replying to the circular reported libraries of their own, either large or small. In some cases—not as many as one would suppose, nor as many as might be—the school depends in whole or part upon the library of the city, which is expected to meet this demand like any other. Very few schools, and these mostly in New England, report a classical library of over a thousand volumes. Some two dozen more of those who give a definite number, have over a hundred books dealing with various collateral subjects, but the majority, especially large in the West, have less than this. Perhaps one-half of the latter

schools have at least fifty books, and while this number is not large, the fact that so few schools are absolutely without some books of their own, is very encouraging and a distinct augury of better things in the future.

While practically all the schools reporting seem to be equipped with classical maps, only about half of them either own or have access to slides, photographs, or other pictures. So far as can be made out from the limited information, Massachusetts and Illinois head the list. Perhaps this is not so surprising, as it is that some of the immediate neighbors of these states, not differing greatly from them in age, wealth, and population, should make such a poor showing as they do. The possession of slides and pictures is, apparently, as yet largely a local matter. Photographs are more common than slides, as one would expect. The number for the individual school ranges from a few dozen to several hundred, or even a thousand or more. This illustrative material is held and used in common with other departments in about half of the schools, and exclusively by the department of Latin or Greek in the others. Joint possession is more common in the East, exclusive possession in the West. Many schools have large framed pictures of classical interest on the walls of their classrooms and auditorium. A few, especially among the private schools in the East, have adopted the admirable plan of lining their corridors with pictures of this kind, thus turning them into a school museum. Plaster casts and other articles of a similar kind are as yet rather few and far between, though a considerable number of schools have a few pieces, and the possession of a little money which has been made at an entertainment, seems naturally to incline the high-school mind in that direction.

The Perry prints, those published by the Bureau of University Travel, and others like them, are not used as extensively as one might think, considering their small cost. The chief trouble is, perhaps, that they are not adapted directly enough to the needs of the high school. It is time that some one undertook the publication of good and inexpensive prints of this sort which meet the needs of the high-school classical departments. Several teachers express a desire to have reproductions of modern paintings and sculpture illustrating such ancient subjects as belong to the field of secondary Latin. A collection of several hundred pictures of uniform size and cost, similar to the Bureau of University Travel series, could be easily made up. It might include, besides the modern works referred to, the most suitable and perfectly preserved sculptures of antiquity (among them a number from the column of Trajan, for example, and from other reliefs illustrating ancient life), the illustrations in the manuscripts of Virgil, such ancient coins, mosaics, and paintings as have a close connection with high-school authors, reproductions of models illustrating dress, armor, furniture, and other implements of daily life and of trade, some of the most important portrait statues and remains of buildings, especially those which have a bearing on high-school work, and a number of views of famous places and characteristic scenery and life in Italy, Greece, Gaul, etc.

No account of illustrative material in the schools is complete without a mention of the extent to which the deficiencies of the school are made up by private collec-

tions of photographs, slides, illustrated postal cards, and relics, such as ancient coins, lamps, pottery, statuettes, etc., which the teachers possess themselves. The eagerness with which they will spend part of their limited salary for things of this kind is well illustrated by the fate of a small collection of about 150 Roman coins which was recently offered for sale at a western institution. Out of twelve high-school teachers in other towns to whose notice the matter was brought, nine sent in orders, and between them and the students of the institution itself, two-thirds of the coins had been bought within a week.

Illustrative Material Made by the Students.—Classical teachers have been, on the whole, rather slow to profit by the experience of other departments. They have either been content with the fact that the traditional methods in their work have, all in all, worked well, or they have simply yielded to the charge that theirs is an ancient discipline, which may well be tolerated, to a certain extent, for the sake of its past and its prestige. There has been too much unwillingness among them to recognize changes in conditions that have already taken place, and what is as bad, if not actually worse, a disposition to attribute a greater success in some other department to an attempt to pander to the meaner inclinations of the pupils. As a matter of fact, these successes are often due simply to a stronger appeal made by different methods of teaching. If the modern languages, for instance, enlist more students, it is at least in part due to the greater satisfaction derived from the early feeling of mastery which a revolution in methods of teaching now makes possible in them. And the manual-training and industrial work, which is going into our high schools so irresistibly, owes its success less to its practical value for later life than to the fact that it appeals to a neglected set of possible activities in the boy.

The question arises whether it might not be possible for teachers of the classics to take advantage, at least to a degree, of important facts like these. Of what assistance can a department of manual training be to a teacher of Latin in a high school? Or, in the absence of such a department, what use can a teacher of Latin make of that strong desire to produce something of a tangible kind, which makes the industrial work of a school such a strong attraction, especially to a boy? This would probably, to many classical teachers, not appeal as a question deserving much serious consideration. And yet, there is scarcely a single department of industrial work which might not in some way be made serviceable to the work in the classics. To have drawn an accurate map of Gaul, by adding a little to it each day, will put new interest into every *iter facere* and *flumen transire*. A careful drawing, from different points of view, of the various implements of warfare and armor, will resolve many a knotty ablative absolute and make the boy wonder, before each new battle, how this time they will use the weapons which he knows so well. Better still, if he has made himself a real equipment of *gladius*, *pilum*, *scutum*, and the rest. It will then hardly be possible for him to sit idly by even through a charge *ex superiore loco*. Why should not a pupil who is at all inclined that way be encouraged to make his own set of illustrations for the *Aeneid*? One

who has made a model of the Seven Hills in clay may ever after pass by in silent contempt the hash of the average map of the Forum, and what is more and better, he will also remember with a keener appreciation any reference to a landmark in that neighborhood. Let a Latin class once co-operate in making tunics, togas, sandals, writing-tablets, all things easily within the power of the high-school pupil, and it will be a strange result of the calculation if the work in Latin does not reap the chief benefit from it. Of course, it must all be strictly incidental and subordinate to the main purpose.

Really, the question is not such a theoretical one as it may seem. Indeed the Latin pupils in a number of schools, especially in the Middle West, have for some time been making maps for their department, ancient costumes for one occasion or another, hurling-machines and other implements of war, scrolls, models of the Roman house, the temple, and the theater, models of Roman ships, and, last but not least, of the bridge across the Rhine. However it may have come about, the making of Caesar's bridge is already a widespread achievement. More than one-sixth of the schools that sent replies from this section have done it, and some of them several times, without the co-operation of any other department whatever. It is certainly a result the great dictator never anticipated when he ran in a copy of the constructor's specifications, far-sighted as he was. The use that may be made by the pupils of drawing, both to express and to fix their ideas in the classics, is suggested and illustrated by this year's *Sibylline Leaves*, published by the classical students of the Kansas City High School.

But even where time and inclination are lacking to produce things, the need for them exists. It may not be agreeable to contemplate, but it is a fact that we are so dominated today by the things that can be seen and handled, that it is hard, in some communities at least, to bring pupils, especially boys, to a free use of their intellect or imagination, except in the most rudimentary way. The gap between the natural man (and boy) and that kind of mental exercise which the study of language demands has become wider than it used to be. It is not for the classical teacher to acquiesce, but to bridge it somehow, for the boy's sake. A timely suggestion is made by two of the teachers, to the effect that someone ought to undertake the manufacture of good, reasonably faithful, and not too expensive facsimiles and models of various objects illustrating the life of ancient times. That it would be profitable to him and a great help to us all, can hardly be doubted.

Latin Clubs among High-School Students.—One attempt at solving some of the manifold difficulties of the high-school teacher of Latin is by the formation of voluntary organizations, or clubs, among the pupils. Some of these have in the past been mentioned in the *Journal*. They are usually managed in much the same way as a literary society, with a programme once or twice a month, or oftener, which is composed of some half-dozen short papers, reports, recitations, songs, etc. The numbers of a programme usually center about one or two subjects of interest to the students of Latin. Some of the clubs confine themselves quite strictly to topics connected with antiquity—Roman life, customs, great men and literary works, Pompeii—while the programmes of others are more

varied and aim, in addition, at some acquaintance with the modern life and people of Italy and Greece and the place they are given in English and American literature.

A good share of the collateral work of a school can be done in this way, and the interest, wherever these clubs exist, appears to be, without exception, very great. The following programmes, taken somewhat at random from those recently given in such clubs, illustrate well the various possibilities of their meetings.

Roman Britain

Caesar's Invasion
The Later Roman Conquest
Story of Boadicea
Recitation: "Boadicea" (Cowper)
Story of Cymbeline (from Shakespeare)
Some Common English Words derived from Latin
The Anglo-Saxon Chronicle

Cicero

Cicero, the Father of Letters
His Exile
Politicians of Ancient Rome
Debate: Resolved that Catiline was Unjustly Accused
Reading: "Cicero in Maine"

Christmas Programme

The Saturnalia
Connection between the Saturnalia and Christmas
Some Christmas Superstitions

Work done by Roman Slaves
Source of Supply of Roman Slaves
Recitation: "Pompey's Christmas"

Pompeii

The Destruction of Pompeii and Modern Excavations
The Forum
The Bakeries
The Amphitheater
The Temple of Isis

Miscellaneous Programme

Recitation: "Chapman's Homer" (Keats)
Recitation: Selection from "Ulysses" (Tennyson)
The Points in the Forum made Famous by Cicero's Life (illustrated by photographs)
Roman Libraries
Recitation: "A Virgilian Picnic" (Eugene Field)

At least two of the clubs discuss the *Classical Journal* at their meetings once a month. Among the pressing desiderata is a list of Latin songs suitable for these clubs. It would help the editor of the "Reports" to answer inquiries more satisfactorily, if those who conduct clubs would inform him where they obtain their songs. In one club a Latin newspaper, the *Satura Romana*, edited by a student, is read at each meeting. This the club hopes to print soon. Another is looking forward to the acting of an idyll of Theocritus. One or two meetings a year are usually open to the public, and of somewhat more than ordinary importance. Several of the clubs have their yearly programmes neatly printed, usually with Latin dates. One of them is in Latin from beginning to end.

Book Reviews

Roman Sculpture from Augustus to Constantine. By MRS. ARTHUR STRONG. New York: Imported by Scribners, 1907. \$3.00 net.

Mrs. Strong's work on *Roman Sculpture* is frankly a commentary on those portions of the great work of Wickhoff which she translated in 1900 under the title *Roman Art*. The analysis, however, is chronologically more extensive and includes the period from the end of the Republic through Constantine, following the views of Riegl in regard to the later work. An enthusiastic follower of Wickhoff, the author makes a strong plea for recognition of the place Rome held as a creative center of artistic production which directly affected the art development of the coming centuries no less than Greek forms. Roman art claims to be judged by universal laws, not condemned as "decadent," if it does not conform to the Greek canons. Its problems are its own, its methods of solution original, though it was conditioned, like any phase of art, by its antecedents.

All must welcome a volume which makes illustrations of this period accessible, and gives the results of recent research on special questions of provenance and quality, as well as stimulating and suggestive appreciations. Within a decade or so our libraries have been enriched by works which relate to special monuments, but the appearance of a summarized treatise is timely. The one hundred and thirty excellent plates are well chosen, and many of them are published for the first time. The chronological treatment by description is orderly and clear-cut, and includes lesser remains as well as the better known architectural monuments. The author discusses the naturalism of the Augustan Age, the tendency toward impressionism, the "illusion" of Wickhoff, which culminated in the Flavian period, the effort to express spatial relations by working in varying depths of relief and by imperfectly understood perspective, a problem partially solved only to be relinquished for the "continuous" or narrative style of the Trajan column with superimposed figures, the classic influences under Hadrian, the gradual subordination of the figures to the decorative effect of light and dark, and the final reassertion of the archaic law of frontality. In treating of composition, Mrs. Strong is keen and convincing, and she is especially happy in descriptions of movement. But as is not unusual in proving a thesis, she is over-solicitous to persuade her readers, and by undue enthusiasm may defeat her own ends. We cannot for example be persuaded to consider the method of the Trajan column in any sense "higher" than that of the Parthenon frieze; the problem was different and demanded a different solution. The question of comparative merit concerns the appropriateness of the choice of subject. Nor can we be sure that the introduction of Lilliputian accessories is a merit at all, though it showed originality. That we are not distracted by the glaring incongruities is a tribute to the dramatic

quality of the action. The analogies suggested by the rain-god of the Aurelian column are strained nor can the most docile reader find the "serious beauty" of the Sun on an altar of the third century "on a par with the finest Greek reliefs."

Typographical errors are numerous, and although any thoughtful reader can correct them, they are disconcerting, and when "plan" is read for "plane," "latter" for "later," "Contemporary" for "Quarterly," they may be misleading, while inaccurate citations and confusion of direction in description are time-consuming. The book is not easy to handle, and should have been issued in two volumes for convenience and strength of binding.

ALICE WALTON

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Thesaurus linguae Latinae epigraphicae: A Dictionary of the Latin Inscriptions. By GEORGE N. OLCOTT. Rome: Loescher & Co., 1906-7. Vol. I: Fascicles 5-10 (Adit-Alig). \$0.50 per fascicle.

Since the purpose and scope of this lexicon have been discussed in a review of fasc. 1-4, in a previous number of this *Journal* (cf. Vol. I, p. 208), we may confine ourselves here to some special points of interest suggested by the parts before us. The important articles in this portion of the lexicon with the space allotted to them are *aedes* (14 columns), *aediles* (12 c.), *aeternus* (16 c.), *ager* (12 c.), *ago* (12 c.), and *ala* (24 c.).

A mere comparison of the space given by Olcott and de Ruggiero to the same words in their respective dictionaries suggests an essential point of difference between the two works. Thus, for instance, *acerarium* and *Africa*, terms of great institutional or historical interest, which have only 5 columns and 7 columns respectively in the *Thesaurus* cover 24 and 52 columns in the *Dizionario*. On the other hand, 12 columns are assigned by Olcott to *ago*, a word of great lexical interest, but of little technical importance, while it does not appear at all in de Ruggiero's work.

The different fields which the two lexicons cover, so far as meanings go, may be seen clearly by examining the treatment in them of some word like *aeternus*. De Ruggiero has only the common form for the nominative; Olcott has 9 forms. Under the sub-heads *domus*, *quies*, etc., de Ruggiero gives simply the reference number to the *CIL*, while in the *Thesaurus* the phrase of interest from each inscription is quoted, Christian inscriptions are appropriately distinguished from pagan, and dates are given in many cases. A large number of interesting facts may, therefore, be inferred at once. We notice, for example, that the earliest known occurrence of *Roma (urbs) aeterna* seems to belong to the first century A. D., antedating previously cited cases by many years (cf. F. G. Moore in *T. A. P. A.* XXXV, p. 39), that such phrases as *aeternus somnus* or *quies aeterna* are commoner in pagan, while *aeterna vita* is entirely or mainly confined to Christian inscriptions. Again Olcott's list of the occurrences of a word seems to be more nearly complete

than that of de Ruggiero. This would naturally be the case in view of the different purposes of the two writers. It is of great convenience to the reader of the *The-saurus* to find not only the *Corpus* number of an inscription given, but also the titles of those which are well known, e. g., X 6638 (*Fasti Antiales*, 50 A. D.). For convenience in reference it would have been helpful to number, not the pages, but the columns of the book.

This portion of the work maintains the high standard of excellence set by the earlier fascicles, and the successive parts are coming out so promptly as to hold out the hope that we may have the entire work in our hands within a reasonable time.

FRANK FROST ABBOTT

THE UNIVERSITY OF CHICAGO

A Source Book of Greek History. By FRED MORROW FLING. Boston: D. C. Heath & Co., 1907. Pp. xiii + 370. \$1.00.

This book, like Munro's *Source Book of Roman History*, assumes to do *virginibus puerisque* the work that the compilations of G. F. Hill and of Greenridge and Clay accomplish for the advanced student. With the aid of the text and the illustrations Mr. Fling proposes to have the student inducted "with gentle persistence" into an appreciation of the beauties of Greek life and Greek art. *Quod bonum faustum felix sit!* Furthermore the learner is to be made to realize what is meant by critical study of the sources. By handling the *dissecta membra* he is to find out how the historical megatherium is put together. This purpose is very laudable. However—and this is a difficulty which the author himself foresees—the success of such a method demands better training than in this country is commonly possessed by the teacher of ancient history.

Mr. Fling's book will find its true place if it is used collaterally with a narrative history. Occasional recourse to it should furnish considerable illumination and suggestion. It is a pity, therefore, that the work was not in all respects well done. Of course no two men would agree in their choice of extracts for a compilation of this kind. In the main Mr. Fling's selections are judicious. But in a book which seeks to reflect the thought of the Greek people, Euripides, the poetic mouthpiece of rationalism, ought certainly to be represented. Not a word from Plato is inserted. In chap. viii we find only the "Xenophontischer" Socrates portrayed. A few pages of the *Apology* would be a welcome addition. But the unpardonable fault of omission in a source book of Greek history is the failure to include Greek inscriptions. If it be worth while, as Mr. Fling believes it is, to acquaint the pupil with historical evidence, he should not be dismissed absolutely innocent of the fact that no small part of our data is found outside of books, on stones, bronzes, and even on potsherds.

In general one must approve Mr. Fling's selection of English versions from which to extract his material. Accessibility naturally influenced his choice when option existed. Aeschylus and Sophocles are quoted from Plumptre, and Pau-

sanias from Shilleto. The passages of Thucydides purport to be derived exclusively from Jowett's translation, yet for some reason on pp. 48, 55, and 58, extracts from Dale have insinuated themselves unannounced.

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The Ajax of Sophocles: With a Commentary Abridged from the Larger Edition of Sir RICHARD C. JEBB. By A. C. PEARSON. Cambridge: University Press; New York: G. P. Putnam's Sons, 1907. Pp. xlviii + 208. \$1.00.

The *Ajax* has long deserved an adequate, English school edition. For although modern criticism has questioned its unity, the play as a play illustrates in no small degree the essential difference between ancient and modern conceptions of dramatic unity and interest. In making the tragedy of the rugged, gloomy Ajax available for wider classroom use, Mr. Pearson deserves commendation for the excellent judgment with which he has abridged but nowhere marred the symmetry that characterized Jebb's larger commentary. The matter eliminated in both introduction and notes deals, for the most part, with critical and controversial details. The metrical analysis is abbreviated chiefly by the omission of Jebb's accompanying text and the diagrams illustrating the structure of the periods. The *hypothesis* is omitted. And the text is that of the *Ajax*, with subjoined, abbreviated, critical commentary printed in the Cambridge edition of the seven plays, 1897. The notes, in beautifully clear type, follow the text, pp. 51-193. The alterations here are relatively unimportant, comprising mainly the omission of quotations and textual criticism, the incorporation of some matter from the Appendix, as on vss. 144, 167, 172, 245, 257, 405, 869, 1028, and the addition or substitution of references, as on vss. 180, 186, 416, 795, 801, 833, 910, 915, 1031, 1032, 1049, 1082, 1226. The most considerable alteration is on vs. 510, where *ei* is explained, not as dependent on *οκτιρε*, but as introducing the protasis to *νεμεις*, and the clause *δσον . . . νεμεις*, as subordinate to *οκτιρε*, as if *δσον = οτι τοσοϋτον*. This explanation is more to the point than Jebb's.

The press-work is characterized by accuracy. I have noted only a few minor mistakes. Instead of 927, 926 should be read in the last line, p. xxxvii; *πάλαι*, vs. 20, in the text, and *τῆς*, l. 1, p. 74, want accents; and *κράτει* in the note on vs. 1107 is illegible. The reference on *τρέφει*, vs. 503, "cp. 503" is something of a boomerang; possibly 1124 is intended, where the word recurs, and the reference, vs. 1172, should read *Philoctetes* Introd. xlv, instead of xxx. References to the metrical analysis might well have been added under the notes on the choral odes.

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New Literature

BOOKS

KEKULE VON STRADONITZ, R. *Die griechische Skulptur*. Zweite Aufl. Mit 161 Abbildungen. Berlin: G. Reimer, 1907. Pp. 394. M. 4.

Though primarily intended as a descriptive catalogue of the archaic sculptures in the Berlin Museum the excellent sketches of archaic and fifth-century sculptures make this volume a handbook of Greek sculpture. It is clear and reliable. The reproductions are an improvement upon the first edition. Indexes of artists' names and of the originals and casts described have been added.

KINGERY, HUGH MACMASTER. *Three Tragedies of Seneca*. With an Introduction and Notes. New York: The Macmillan Co., 1908. Pp. x+310. \$0.60 net.

Intended for college students. The plays chosen are *Hercules Furens*, *Troades*, and *Medea*.

LEFEBVRE, GUSTAVE. *Fragments d'un manuscrit de Ménandre*. Le Caire: Imprimerie de l'institut français d'archéologie orientale, 1907. Pp. 220.

Contains an uncial reproduction, an edited Greek text, the old fragments of the plays included, and a French translation. The editor has been assisted by Maurice Croiset.

LIPSIVS, J. H. *Das attische Recht und Rechtsverfahren mit Benutzung des attischen Prozesses von M. H. E. Meier und G. F. Schömann dargestellt*. Zweiter Band. Erste Hälfte. Leipzig: Reisland, 1908. Pp. 235-459. M. 8.

The Introduction discusses the classification of lawsuits. This Part is devoted to public suits, section 1 treating special forms of public suits, section 2, public suits with reference to their content. The last twenty years have brought a large increase in new material, and this, as well as the literature which has accompanied it, is handled with the author's well-known skill and thoroughness.

RICHARDS, HERBERT. *Notes on Xenophon and Others*. London: E. Grant Richards, 1907. Pp. xii+357. 6s.

Contains a number of short articles dealing with the text, vocabulary, and syntax of Xenophon's minor works, with special reference to the question of their genuineness. Some notes on the other works of Xenophon and a miscellaneous collection of articles on other Greek authors are also included. Most of the material is reprinted from the *Classical Review*.

THOMPSON, F. E. *A Syntax of Attic Grammar*. London and New York: Longmans, Green & Co., 1907.

A new edition of the work first published in 1883. The book has been rewritten in the light of recent investigations in syntax.

ARTICLES

ARNIM, H. VON. Neue Reste von Komödien Menanders. *Zeitschrift für die österreichischen Gymnasien* LVIII (1907), pp. 1057-81.

Gives the full text, over 500 lines, of the *Epitrepontes*, as published by Lefebvre, with nine pages of notes explanatory of suggested readings.

GARDINER, E. N. Throwing the Javelin. *Journal of Hellenic Studies* XXVII (1907), pp. 249-73.

A continuation of the author's studies in Greek athletics, furnishing a valuable supplement to Jüthner's *Antike Turngeräthe*. The use of the firmly attached ἀγκύλη or amentum is an invention of European peoples, while the detached throwing strap or throwing-stick is known in various other quarters of the world. The Greeks always used the ἀγκύλη, its omission on vase-paintings being due to the artist's carelessness or to the wearing away of faintly drawn lines. Two methods of throwing are distinguished—one for throwing at a mark, the other for throwing for distance, usually with a blunt javelin. The latter contest is the one that formed part of the pentathlon.

PERDRIZET, PAUL. Die Hauptergebnisse der Ausgrabungen in Delphi. *Neue Jahrbücher für das klassische Altertum* XXI (1908), pp. 22-33.

Neolithic instruments prove the age of the settlement. Connection with Minoan Crete is shown by a stone mouth of a lion or dog, a bronze piece of armor, and double axes. The end of the Mycenaean period is represented by pottery and other remains. The temple is of the fourth, not the sixth century. The high development of Ionic art is splendidly represented, especially by the Athenian treasure house. The most striking find was the bronze statue of a charioteer. The inscriptions contain very valuable historical material. It is concluded that Pausanias' description was based upon a personal visit.

STAHL, J. M. Ueber irrealen Wunschsätze bei Homer. *Rheinisches Museum* LXII (1907), 615-18.

Three alleged cases of unfulfilled wish introduced by εἰ γάρ (Il. viii. 366; Od. iv. 732, xxiv. 284) are only unreal conditions. In the second case γάρ is causal, in the other two it is concessive = *freilich*, a use noted elsewhere by the author.

STEELE, R. B. Temporal Clauses in Cicero's Epistles. *American Journal of Philology* XXVIII (1907), pp. 434-49.

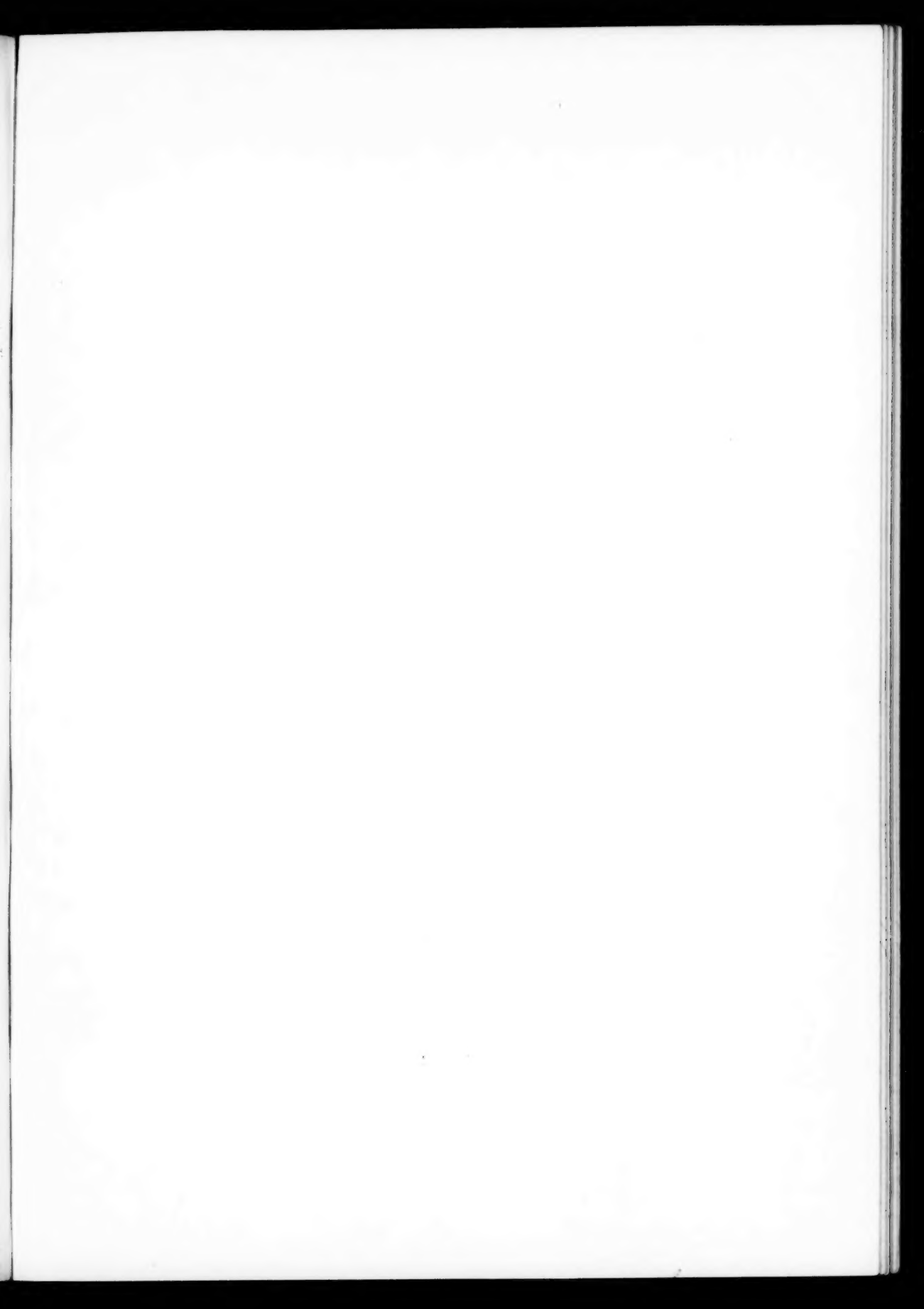
An elaborate study of temporal statements under the heads: I. Antecedent; II. Contemporaneous; III. Subsequent Action; IV. *Cum* Constructions. A table of statistics gives the occurrences of the different particles and the tenses used with them.

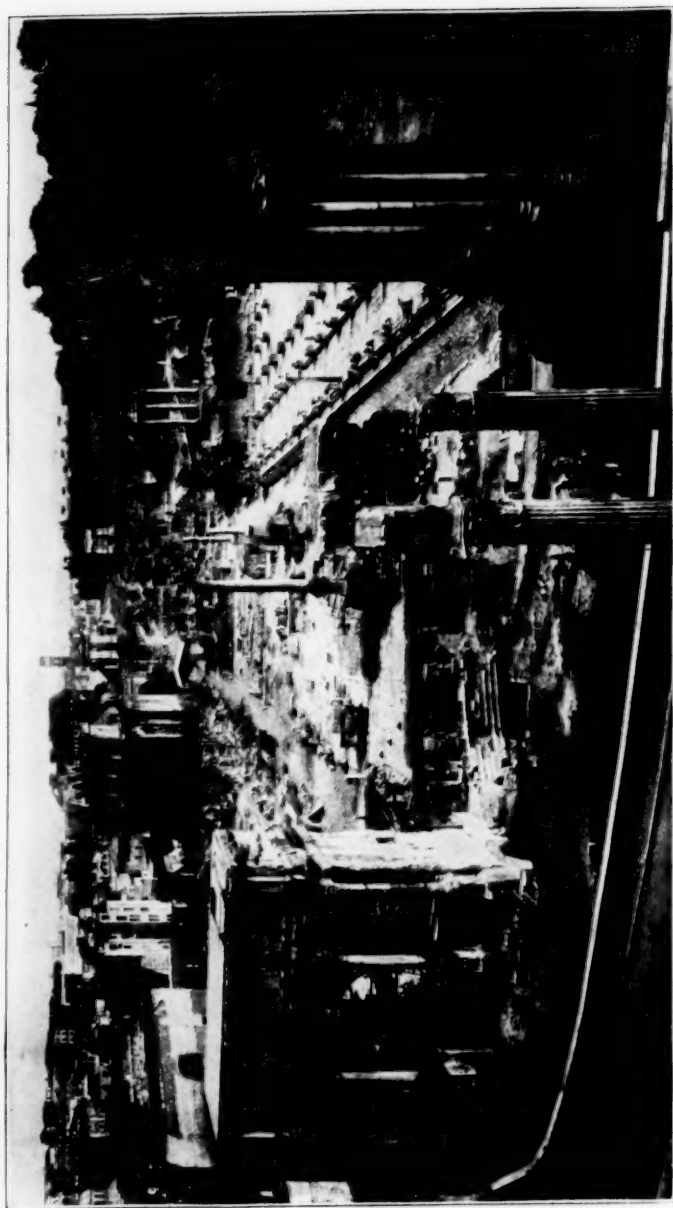
WILAMOWITZ-MOELLENDORF, U. VON. Der Menander von Kairo. *Neue Jahrbücher für das klassische Altertum* XXI (1908), pp. 34-62.

Gives summaries of the *Heros*, *Perikeiromene*, *Samia*, and *Epileptontes*, translations of passages from the last two, explanatory comments, and literary criticism. The MS is not a scholar's edition, for scholia and *παρρηγραφαι* are lacking. Though minor errors are numerous, serious corruptions in the text are rare. There are no choral songs, only trimeter and tetrameter verse. The number of actors was hardly limited to three, but the *quarta persona* does not speak. The new Comedy, as a literary type, is far more remote from modern taste than Greek tragedy. Thorough knowledge of the language is needed to appreciate the fineness of the style.

WILSON, H. L. A new Italic Divinity. *American Journal of Philology* XXVIII (1907), pp. 450-55.

Deals with the inscription *SACRO-MATRE MURSINA* on a bronze strainer found near Cortona in 1906 and now in the archaeological collection of the Johns Hopkins University. After considering various possibilities the author is inclined to believe that beneath the word *Mursina* there lies either a local or a personal name. The goddess, whoever she was (possibly wholly unknown to us, possibly one of the well-known deities, whose usual name has been omitted, e. g., *Fortuna* or *Minerva*), derived the name *Mursina* from the fact that she was worshiped at a place called *Mursa*, or in a temple built by the *gens Mursia*.





APPEARANCE OF THE ROMAN FORUM AT THE PRESENT DAY